

Glasswork: Blown

Category Rules

This category includes all works made of glass objects that have been mouth-blown using molten glass as the base material. This may include objects such as bottles, drinking vessels, goblets, bowls, plates, or novelty objects that were created using this method.

Research and Documentation (Score: 0-4 points)

- 0 No documentation provided with entry. Face-to-face judging adds very little information.
- 1 Minimal information is provided for time, place and style. Face-to-face judging adds some background information.
- 2 As in #1, generalized sources are given with no emphasis on primary and/or scholarly resources. In face-to-face judging, no further understanding of the resources is evident. Materials and methods of construction of the entry are described.
- 3 As in #2, there is a good balance of resources: primary and/or scholarly sources well supported by other resources. Documentation and/or face-to-face judging provides well developed discussion of research. Materials and methods of construction are described and the reasons for the choices made are discussed.
- 4 As in #3, in-depth and extensive documentation provides a good balance of resources, emphasizing primary (if available) and/or scholarly resources backed up with a significant selection of other resources. Documentation and/or face-to-face judging provide a good explanation of original research and experimentation related to the research. Face-to-face judging indicates a keen grasp of the research and the entrant can discuss it easily with active engagement. Appendices included in documentation (if any) help provide further pertinent information to subject and time period.

Materials and Methods (Score: 0-4 points)

- 0 Entry is completely modern with no relationship to period elements or practices.
- 1 Use of modern materials and methods to produce an item that would not be accepted in period but bears some relationship to an authentic work or which might be useful within SCA culture. Entry is inconsistent to period, location, and persona.
- 2 Use of **both** modern materials and methods to produce a work that looks or feels authentic to the intended time period, location, culture, and economic class.
- 3 Use of **either** period material **or** methods to produce a work that looks or feels authentic. This may include the adding of colorants to the glass to give the base glass an appropriate color to match the period glass without trying to reproduce the glass chemistry of the period glass.
- 4 Use of materials and methods entirely documentable to the period for which it was constructed (ex: glass made by the entrant from base materials (lime, soda, silica), melted in a period-type glass kiln furnace, and the use of handmade tools (clay blow pipe, marble marving table, hand-carved wooden blocks, etc.). Substitutions of modern materials for those no longer readily available will not be penalized so long

as an effort has been made to substitute materials with a close look & feel to the original. Please explain the substitution in your documentation, and, if possible, explain how your substitution either resembles a period material, or how the handle of a period material would differ from the replacement.

Scope (Score: 0-6 points for each bullet item)

Rank the **ambition**, not the success, of the entry for each of the following elements.

- Type of glass used to make the vessel: commercially purchased glass batch vs. glass made by the entrant.
- How the glass was created: modern gas / electric furnace vs. a wood, coal, or charcoal heated crucible.
- Glass-blowing techniques: on the low end, simple vessels with no variation in form vs. a vessel that has advanced techniques such as pate de verre, bitwork, latticino, or goldleaf sandwich.
- Difficulty of glass handling techniques: is it a simple form on one end or does it involve combing, joining two pieces of hot glass together, trailing, handles, blown prunts, a blown foot, pressed designs or prunts, application of color while still hot?
- Number of heats need to accomplish the piece.

Skill (Score: 0-6 points for each bullet item)

How well is the entry made? Rank the **success** of the entry for each of the following elements.

- Appropriateness of glass to the piece: if it is early period is the glass seedy? If it is a “forest glass” is it greenish in cast? If it is later period is it “colorless” as a base glass?
- Finishing: does the piece have sharp edges, were parts of the piece ground or polished that would not be in period, is the pontil mark sharp, have pieces cracked or popped off, etc.?
- Evenness of wall thickness: is the thickness of the glass even and appropriate for the piece? (Some late period German drinking vessels were nearly an inch thick but evenly so.)
- Balance / symmetry appropriate to the piece: is the lip even if it is a goblet, if a plate is it flat, if a novelty piece is it level where it supposed to be level and round where it is supposed to be round?
- Functionality: does it work the way it’s supposed to?
- Proportionality: in relation to period examples, is it the right size or scaled to be the right size for modern people?

Optional

- Decoration: if applicable, was it applied and well executed appropriate to the source documentation?

Ingenuity (Score: 0-4 points)

Judge the ingenuity of the entry. Was the entrant resourceful and inventive in the approach to creating their entry? Does the entry reflect the entrant’s vision of period context? Is original thought, contemplation, interpretation, and vision evident according to the entrant’s period?

Judge's Observation (Score: 0-6 points)

Rank the entry as a whole. How well do all the separately judged parts fit together? The entry's overall effect is judged in this section. This is the only section of the criteria where the judges may allow their personality, private opinions, and personal preferences to influence scoring.